

Bill Wrobel's Herrmannesque Score to 20,000 Leagues Under the Sea

[Wednesday, May 11, 2016 early afternoon]

On April 17, 2016 I finally decided to get back to my unfinished Herrmannesque "Prelude" to Walt Disney's *20,000 Leagues Under the Sea* (1954) that I started on July 2003.

Just previously to that period I completed my Herrmannesque score to Hitchcock's *The Birds* (1963). Then I felt inspired to continue the Herrmannesque trend by writing a Herrmannesque score to Disney's Jules Verne movie (although of course Paul Smith composed an official score) because Herrmann would've been a perfect fit for the movie if you consider his *Beneath the Twelve Mile Reef* and *Mysterious Island*.

Somewhere long ago I read a fascinating bit of rumor that Walt Disney actually considered Herrmann to write the score. Perhaps it was a mere passing thought at a staff meeting for the movie. Most likely what I read was an unsubstantiated rumor but, still, I'm sure many film music fans would agree that Herrmann would be a perfect fit for this production. As given, just a year earlier he wrote an excellent score for the underwater-themed drama-adventure, *Beneath the 12 Mile Reef*. In 1961 he wrote an even more memorable score for another Jules Verne adaptation, *Mysterious Island*.

Now that I am retired, I have the time needed to devote to this Herrmannesque score. Back in 2003 when I started the score, I was quite busy at work (including overtime) at my government job (USPS); doing my film music research at UCSB, UCLA, USC, three or four studios (etc.); writing my many papers for my original Film Score Rundowns site and a few scholarly journals (such as my Self-Borrowing Paper of Herrmann's Works); posting at various forums, and so on. Although I retired over two years ago, I spent most of my free time continuing my film music research, especially at Warner Bros. Archives and some at UCLA. Also I needed to concentrate on various projects such as the time-consuming digitization of

my music research and scores I accumulated over the years. I also digitized personal papers, letters, e-mails, photos, and made digital audio files from old Zip Dobyns tapes I recorded from 1978 thru early 2003 when she passed away. And then last summer I devoted time to orchestrate the Box 109 rare sketches of Bernard Herrmann. Plus I did some major revamping of my original Film Score Rundowns site. I did also create a few Farcebook sites and kept them active from May 2014 thru relatively recently but then I disposed of them to minimize distractions and hassles. I still have my Twitter and YouTube sites but I'm not as engaged in them as I was previously.

So here I am at this juncture starting mid-April that I wanted to again focus on *20,000 Leagues Under the Sea*. Actually I had already started earlier that month on my Herrmannesque "Suspense Suite." I completed cue I "Being Followed." Being then in a creative limbo on what to compose for cue II, I spontaneously got inspired to write tentative motifs for *20,000 Leagues* but especially to finish the work-in-progress in the form of the Prelude.

Now: As given earlier, I started this Herrmannesque score project back in 2003 (September 4). I wrote the first 16 bars of the Prelude and then first 6 bars of "The Drawing" (when Professor Aronnax was looking at the newspaper artist rendition of the dragon-like monster of the sea devouring ships!). I also started orchestrating the first four bars of the Prelude before the Title card shows up on the screen. Here are images of those preliminary pages:

(Sketches) isney, "20,000 leagues Under the Sea" 9-4-03
 Hermann & Sons
 Bill Waber / Title Card Theme

[A] (Prelude)

harp (multi rest)

1. 2. 3. 4. 5. 6. 1-1

[B] Maestoso

7. 8. 9. 10. 11. 12. 1-1

[102]

13. 14. 15. 16. (etc)

IV "The Drawing"

1. 2. 3. 4. 5. 6. (etc)

http://s32.postimg.org/ijnhoj9id/Prelude_and_Drawing_sketch_2003.jpg

Disney's [20,000 Leagues Under the Sea] **PRELUDE** *Herrmannesque Score by Bill Waller* [B] Title + Theme

(A) Largo (with Sust.)

English Horn (1) 4/4

1 2 3 4

Clarinets (2) 4/4

3 4

Bassoon (2) 4/4

1 2 3 4

Flutes (2) 4/4

3 4

English Horn (2) 4/4

3 4

(B) TPTs

1 2 3 4

Pos. 4/4

1 2 3 4

Tuba 4/4

3 4

(C) Timp. 4/4

Cymb. 4/4

Snare 4/4

B.D. 4/4

(Tam Tam) 4/4

Chimes 4/4

4 Harps 4/4

Vibes 4/4

Violins 4/4

Violas 4/4

VC 4/4

CB 4/4

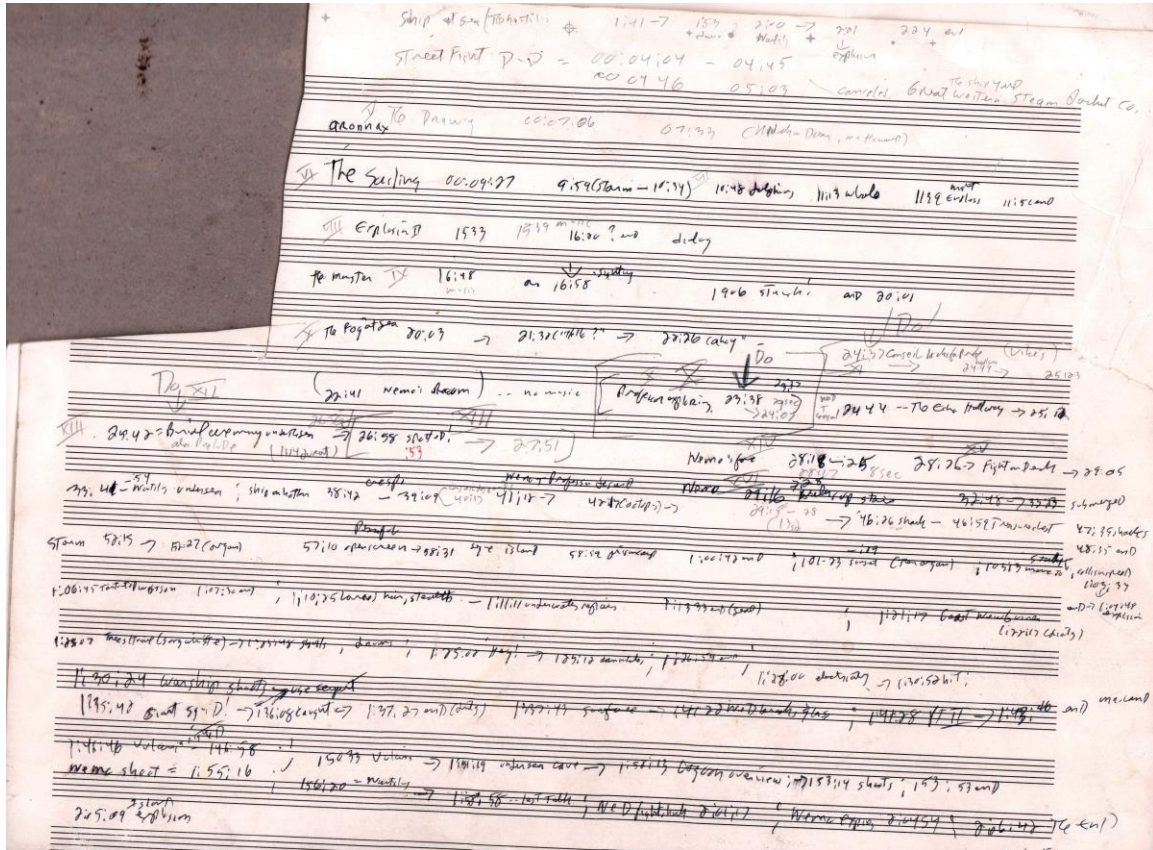
(1) (2) (3) (4)

Sightation BRAND No. 10 (PLAIN SCORE-24 STAVES)

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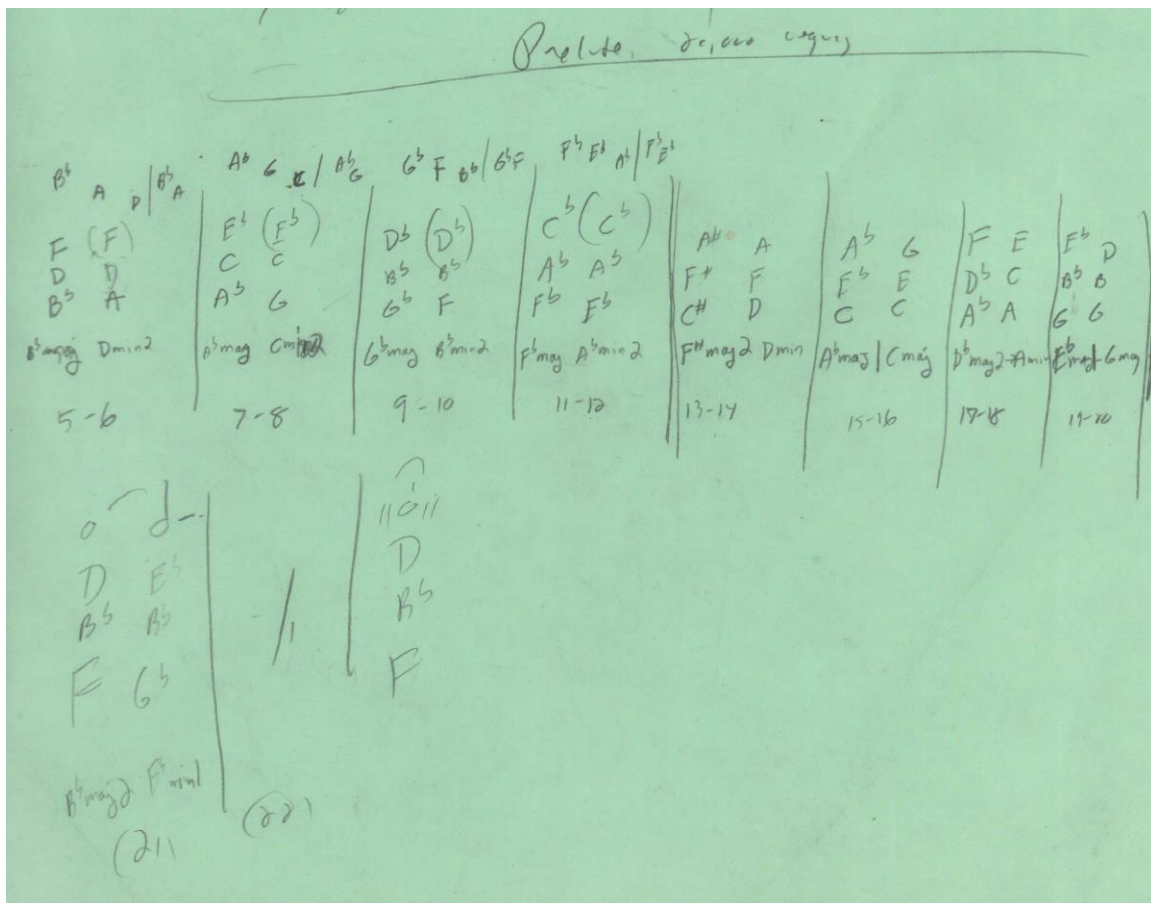
http://s32.postimg.org/6lubo1cdh/Prelude_Bars_1_4_2003_full.jpg

Below are my timing notes of the old dvd 2-disc Special Edition set #27327:



http://s32.postimg.org/h30hq1f51/20000_Leagues_sketch_timings_dvd.jpg

Normally my approach to composing is to first do a short form sketch of 2 or more staves so that I have a complete cue from beginning to end, writing the motif or patterns and chords. Sometimes, as in the example immediately below (green paper image) I simply write down the chords I want because I already figured out in my head what the notation patterns will be (as in this case of the Prelude that I already started almost 13 years ago):



http://s32.postimg.org/5pz84nt9h/Prelude_green_sketch_notes.jpg

Next I do a long form sketch (see page 1 immediately below) to "flesh out" the chosen instrumentation. Often I take the eraser and rub out lines or sections I later decide to change. I may make a transposing mistake and want to catch it on the long form (current "King Brand SP-28"). I personally do not like that brand paper as the FINAL sheet to commit music because it has a strange shiny smooth texture that does not take pencil marks well--especially if I had erased something previously and it becomes harder to write clearly over the smudge. Moreover, this paper does not scan well in terms of the finished product--even with scan editing--so avoid this brand.

Handwritten musical score for a large ensemble, titled "Prologue (long sketch)". The score is written on multiple staves, including staves for strings (Violins I, Violins II, Violas, Cellos, Double Basses), woodwinds (Flutes, Oboes, Clarinets, Bassoons), brass (Trumpets, Trombones, Tuba, Euphonium, Tuba/Euphonium), percussion (Timpani, Snare Drum, Cymbals, Anvil, Tom-Tom, Gong), and vocal soloists (Soprano, Alto, Tenor, Bass). The score is marked with various musical notations, including notes, rests, and dynamic markings. The title "Prologue (long sketch)" is written at the top right. The score is divided into measures, with measure numbers 1 through 10 visible at the bottom.

http://s32.postimg.org/mmhgi0b8l/Prelude_page_1_long_sketch.jpg

Then I commit to my favorite music paper (for now anyway! :)-- Carta Manuscript Paper No. 32 (17x11 inches). So far it is of sufficient length (24 staves) for my full score purposes. Normally that was sufficient for Herrmann as well in most cases. You don't want to have a page that is crammed with much more than 24 because then the notation becomes rather tiny to write. Besides, the 11x17 size fits perfectly when I scan them in my over-sized scanner (Mustek A3). Except for the staves, the sheet is clear of instrumentation labeling (woodwinds, brass, battery, strings normally) so that I can write in exactly what I want, especially for unusual or augmented instrumentation such as four harps, contrabass clarinet, contra Fag (contrabassoon), or whatever. Moreover, the lighter color of the Carta paper (rather beige) makes the notation clearly seen, especially when I want scanned copies. If I need to erase on Carta paper, the pencil markings come out clean and I can easily replace that section with new notation.

Note that Herrmann routinely wrote his committed-to-paper film scores with black ink! That is very courageous of him. It presented a problem when he made mistake and needed to make rather messy, unsightly changes. In my 35 years of research of autograph scores, normally you see the full/orchestrated scores written in pencil. Rarely do you find separate ink-written cues, let alone the complete score with several dozens of cues. Also normally, as in the Warner Bros. scores, say, the orchestrator used music papers lined for four bars per page. This makes sense because back in those old Golden Age days the orchestrator got paid \$10 per page for some (like Murray Cutter for Max Steiner; \$7.50 for Leonid Raab, both for "arranging" duties as it was designated). A copyist got \$25 a day. If an orchestrator used, say, eight-bar sheets, he would essentially be cheating himself of half of the money he would've got otherwise. But remember that Herrmann orchestrated his own music. Only a few isolated times was an orchestrator assigned.

On the final Carta paper title page I make sure to write the metronome number (say, half note in 4/2 time = 50) and also the tempo-marking (for example, *Lento tranquillo*). Also I insert the dvd timing for the start of the

cue. As far as I know, currently there is no Blu-ray version of *20000 Leagues Under the Sea*. I use the old Special Edition normal dvd released May 20, 2003, although it appears these days the Blu-Ray version of movies tends to be the norm for many people. Remember I am writing this Herrmannesque score based on the actual timings in the movie. This does not necessarily mean I am writing music for each and every scene that Paul Smith actually wrote. Sometimes I skipped a given scene, feeling it is best to make it sans music. I already wrote a short "rundown" of Paul Smith's score six years ago:

http://www.filmscorerundowns.net/other/20000_leagues_under_the_sea.pdf

While I appreciate what Smith did for the Disney movie, very little of the score moved me, excited me, resonated with me. It was a competent score but it seemed to me overall to lack the dramatic instincts that Herrmann had in spades, and Max Steiner in most cases. Definitely, I noticed, Smith tended to "mickey mouse" the score as Steiner would in terms of approach, whereas Herrmann was far more the "mood" approach.

Now: My initial approach to this Herrmannesque project was to simulate, especially with the Prelude, the same overall approach Herrmann took on *Journey to the Center of the Earth*--but applied to the depth of the ocean instead of the depths of the earth! This would, in certain terms, an "Under Sea" or "Inner Sea" type of score, not an "Inner Earth" type of score as in JTTCOTE. I did not want to replicate the approach Herrmann took just earlier for *Beneath the 12 Mile Reef*, and I am confident Herrmann would have done the music design rather differently as well. He might have two harps at least, maybe four, but not repeat nine harps he utilized for the earlier picture! Still you would want the fluidity of expression traditionally associated with the harps, to employ them for *20000 Leagues*. The vibraphone(s) would also be essential for this water-themed movie. So far (I haven't finished the score yet! :) I used only one vibe but I may have to use two later on. We'll see. I try to be economical with instrumentation--not go "overboard" so to speak! :). I only utilized two harps for the Prelude and succeeding cues until I came to that part of the movie located around the 25 minute point when far more underwater scenes were presented (such as the "Under Sea Burial" there). By then I definitely needed four harps with the changing chords, and so on. Again, harps have long been associated with water (I believe Tchaikovsky's SWAN LAKE ballet comes to mind, for example) and other-dimensional subjects. In certain terms, being underwater

is considered "other-dimensional" and strange compared to the terrestrial environment.

Smith used a fairly conventional orchestra in most cues. Herrmann, on the other hand, would predictably use a rather unconventional orchestra in terms of augmented instrumentation of certain instrumental choirs. Herrmann would certainly use more than one harp, unlike Smith. He would also use instrumentation that would signify a liquid sensibility to the score, and of course "deepness" especially when the Nautilus is very deep underwater. I think he would have augmented the brass section for sure, and low woodwinds. He would have come up with a special instrument(s) that would bestow special significance for the nature of the film (just as he did with the Serpent woodwind for JTTCOTE). In fact, I may use the Serpent later on for the Giant Squid scene! Herrmann's probable score would also not be as light or comical as Smith's score, de-emphasizing or even ignoring the "Whale of a Tale" melody! If I use that catchy tune based on the song Kirk Douglas performed on the warship, I will be very discreet about it, semi-hidden, and very brief.

Of course one cannot always specify the precise details of how Herrmann would implement his generalized style in a specific proposed project. Themes can be expressed in any of many ways in terms of choices of instruments, for instance, but one can make educated guesses if one studies Herrmann's scores long enough so that you get into the subjective "feel" or world view of his approach. A composer may creatively change a standard approach for the sake of the film's subject matter. Jerry Goldsmith, for example, was far more adaptable and willing to change than Herrmann in most cases (freely doing both tonal and atonal scores, being highly experimental with percussive effects, asymmetrical meters, etc.). Herrmann was quite unique in his voicing but he was also quite predictable because he tended to "stay the course" (tonal composer 98% of the time in his mature years; a fondness for minor chords/half-diminished 7ths; fondness of lower register instruments; tendency for slow moving and parallel chords, etc.).

At any rate, I will attempt to capture Herrmann's style based on my 35 years of researching his written scores. And it is, most importantly, FUN to

do, an enjoyable value fulfillment. I doubt if it will be performed in my lifetime except via synth from somebody but that doesn't bother me. At least the score will be "out there," available for performance.

Forgot to mention, as you will shortly notice, that my method of composing physically is the old-fashioned way: pencil (sometimes pen) to music paper. It *looks* better than using Finale, Sibelius or all the other computer-generated methods. Each is a unique *autograph* page that is potentially an artistic document with the way the music patterns are constructed. It is a piece of art. A composer is an artist.

OK. Let's delve into each cue I completed already. You have already noted how I have chosen to present the images of my music. Instead of inserting images from my computer directly into the paper itself (converted to Adobe Acrobat pdf) I will use the Postimage site where I upload the images and the site creates a direct link for the reader to access. This will make the file clean and uncluttered with heavy images that tend to corrupt digitally if there are too many in one paper. I noticed that with my three-parter long paper on the Box 109 UCSB Herrmann Sketches that I orchestrated. So I told my web person to delete those papers and perhaps I'll use there this PostImage approach or at least limit the jpeg images. Of course I may decide to insert images directly into this paper. We'll see.

<http://disneyscreencaps.com/20000-leagues-under-the-sea-1954/>

The link immediately above is a very complete screen caps presentation of the Disney movie.

Cue I "Prelude" *Largo (molto sost)* in 4/2 time, 23 bars, 1:40 duration.

http://s32.postimg.org/tps4athad/I_Prelude_page_1_20_000_Leagues.jpg

Walt Disney's 20,000 Leagues Under The Sea (HERRMANNESQUE SCORE)

music by
Bill Wrobel

Largo (molto sost)

$0 = 55$
A D D 00:00:01

I "Prelude"

Title Card

B) maestro

(3) Eng. Hrs
(3) Cls
Bass Clar
C.B. Clar
(3) Fags
(2) C. Fags
(4) Harns
(3) Tpts
(3) Pos
I
Tuba
II
Timp
Cymbals
Lg Tam Tam
Chimes
Harp I
Harp II
Organ
rtd
Vcl CB
(1) (2) (3) (4) (5) (6) (7) (8) (9) (10)

(cont) Prelude (P.2)
20,000 leagues

- 2 -

Handwritten musical score for a band, continuing from page 1. The score is written on 18 staves, numbered 11 to 18 at the bottom. The instruments listed on the left are:

- Eng Hrs
- Clas
- Bass clar
- C.B. clar
- Fags
- C. Fags
- Horns
- Tpts
- Pos
- Tuba I
- Tuba II
- Time
- Drum
- T.T.
- Chime
- Harp I
- Harp II
- Organ
- Vcl/b

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature is B-flat major (two flats). The time signature is 4/4. The score is marked with measure numbers 11 through 18. The final measure (18) is marked with a double bar line and the text "master page 2".

(cont) Prelude (1,3)
20,000 Leagues

-3-

Eng Hrs

Cls

Bass Clar

C.B. Clar

Fags

C. Fags

Horns

Tpts

Pos

I

Tuba

II

Temp

Cymbals

T.T.

Chimes

Harp I

Harp II

Organ

Vc/cb

1:40 duration

Bill Wrobel

Sunday, April 17, 2016

2:10 pm PDT

master page -3-

(19) (20) (21) (22) (23)

http://s32.postimg.org/wh4coxlrp/Prelude20_000_Leagues_Bars_11_18_corrected.jpg

http://s32.postimg.org/4eeom7av9/I_Prelude_page_3_20_000_Leagues.jpg

Above are the three pages of my "Prelude" to *20,000 Leagues Under the Sea*.

Now: If there *any* cue written so far that tends to reflect *Journey to the Center of the Earth*, it is this Prelude. I purposely tried to create the same strong and heavy "depth" (this time, depth of the ocean) that the Prelude to JTTCOTE easily conveyed. My instrumentation is a bit similar but not as augmented as in Herrmann's Prelude. I did *not* use several organs (just one). I did *not* use four organs (only two) because two were sufficient. The clarinet/Fags/trumpet/Pos choirs were 3 instruments each, not four. I also decided to use the C.B Clarinet and one bass clarinet. I also used the celli and contrabasses (unlike Herrmann's Prelude).

The key tonality in the cue is the Bb major (Bb/D/F). Opening four bars is not the main theme but simply a introductory danger or ominous pattern played by the trombones (Pos), tubas, and bassoons (Fags). There is an edge there because the timp is rolled on the Bb note even when the intro in Bar 2 lands on the Ab and then Gb notes (etc). Then in Bars 5-6 the music focuses clearly on the Bb major followed by the Ab major (Ab/C/Eb) in Bars 7-8, and then the Gb major (Gb/Bb/Db) in Bars 9-10, and finally Fb major (Fb/Ab/Cb) in Bars 11-12. In later cues I put this as the enharmonic E major (E/G#/B) for certain reasons. The organ is highlighted in this sequence but it is also supported by the Pos and partially by the tubas once again. In Bars 13 thru 20 we find the same basic pattern overall but dressed up different to make the music more interesting (horns & trumpets playing the solid theme and also the Fags) in higher or more attention-getting register.

Two harps are arpeggiando (vertical wavy lined chord) on Bb major half notes (Harp I) followed by the Eb minor (Eb/Gb/Bb) by harp II. The Bb note of course is shared, the commonality. The cue ends on the Bb major chord 2nd inversion (F/Bb/D) largely by the tutti orchestra. You will hear these two patterns repeated again in later cues in variation.

The Prelude starts at 00:00:01 (the one second point) on the dvd. The cue lasts 1:40 (one minute, 40 seconds) duration.

Cue II "The Explosion" *Largo* in 4/2 time, 9 bars, 45 seconds duration.

crit. Reflexion

-2-

Handwritten musical score for a symphony, page 2. The score is written for a large orchestra and includes various instruments and sections. The notation is in a mix of standard musical notation and handwritten notes.

Instrumentation:

- 3 Eng. Hrs.
- 3 Cls.
- Bass Clar.
- C.B. Clar.
- I, II Fags.
- III Fags.
- C. Fags.
- Horns
- Tpts.
- Pos.
- I Tubas
- II Tubas
- Chimes (Gongs)
- Harp I
- Harp II
- Organ
- Pedal
- I Violins
- II Violins
- Violas
- VC (Violoncellos)

Key Annotations and Markings:

- Accel** (Accelerando) is written above the first staff.
- Explosion** is written above the first staff in the final measure.
- 45 seconds** is written in the right margin, with a bracket indicating a duration.
- Wednesday, April 20, 2016** and **3:40 pm PDT** are written in the bottom right corner.
- master pose -5-** is written at the bottom right.
- Handwritten numbers **6**, **7**, **8**, and **9** are circled at the bottom of the page.
- Other markings include **ff** (fortissimo), **f** (forte), **mf** (mezzo-forte), **pp** (pianissimo), **rit.** (ritardando), **tr.** (trill), **dim.** (diminuendo), **acc.** (accelerando), **dec.** (decrescendo), **sfz** (sforzando), **sf** (sforzato), **rit.** (ritardando), **tr.** (trill), **dim.** (diminuendo), **acc.** (accelerando), **dec.** (decrescendo), **sfz** (sforzando), **sf** (sforzato).

http://s32.postimg.org/43avm0951/II_The_Explosion_page_1_20_000_Leagues.jpg

http://s32.postimg.org/dm78tm9fp/II_The_Explosion_page_2_20_000_Leagues.jpg

Immediately above are the links to the images of the two pages of Cue II "The Explosion." This refers to the almost seque scene from the Prelude. I inserted a second of silence whereas Paul Smith continued on with the music I believe as a Part II (I have to recheck my notes and rundown). The location of placement is dvd 00:01:41. Here we see a night scene of a ship at sea. The camera pans down (as into the ocean) and we cut to a green-eyed "monster" (actually the Nautilus) going at collision speed to inalterably sink the ship.

Initially you hear the soli trumpets with cup mutes softly sounding *pp* the Bb minor chord (*not* the Bb major chord presented in the Prelude) written middle (Line 1) C/Eb/G (sounding Bb/Db/F) half notes up to Eb/Gb/Bb [written F/Ab/Line 2 C] half notes. After three half rests in 4/2 time, the english horns and Fags play staccato 8th notes. In Bar 2, the Pos in cup mutes sound *pp* < > small octave Bb/Line 1 Db/F half notes up to Eb/Gb/Bb half notes. Bar 3 then starts the slow descent of the camera. There is a normal bit of "mickey-mousing" as the bass clarinet/C.B. clarinet/tubas/VC/CB play a descent of quarter notes.

Then in Bar 4 we come to a full-fledged motion pattern (hinted at in Bars 1-2) played forte by the harps. In Bar 5, the pizzicato strings play an related pattern while the horns play rather similarly with legato 8th note patterns. The chimes sound ominously or fatefully. These diverse motion figures signify the oncoming deadly pursuit of the Nautilus against the ship. The patterns intensity in Bars 6 thru 8 in both loudness and dynamic build. Finally the explosion occurs in end Bar 9. Basically we have a dissonant display of bitonality of the Bb minor and Eb minor chords.

Cue III "The Street Fight" *Andante* in 6/8 time, 27 bars, 41 seconds duration. Dotted quarter note = 80. I suppose I *could* have placed an *Allegretto* tempo-marking and/or *giocoso* but I left it early on *Andante*.

20,000 Laapras Under the Sea

- 1 -

Bill Wrobel

DD 00:04:04

Andante
J. = 80

III "The Street Fight"

Handwritten musical score for "The Street Fight" (III). The score is written for a large ensemble, including woodwinds, brass, strings, and percussion. The tempo is marked "Andante" with a metronome marking of J. = 80. The key signature is one flat (B-flat major or D minor). The score is divided into measures, with some measures containing multiple staves for different instruments. The score includes various musical notations such as notes, rests, and dynamic markings. The score is written on a single page, with the title "III 'The Street Fight'" centered at the top. The score is written in a clear, legible hand, with some corrections and markings. The score is divided into measures, with some measures containing multiple staves for different instruments. The score includes various musical notations such as notes, rests, and dynamic markings. The score is written on a single page, with the title "III 'The Street Fight'" centered at the top. The score is written in a clear, legible hand, with some corrections and markings.

Instrument parts listed on the left:

- (3) Oboes
- (3) Cls (B^b)
- Baro cln (B^b)
- (3) Fags
- (2) C. Fags
- 1, 3 Horns
- 2, 4 Horns
- (3) TPTs (B^b)
- 3 Pos
- Tam
- Gymbals
- Tamb.
- Hang I
- Hang II
- (9) I
- (9) II
- (9) Viola
- (6) VC
- (2) CB

Measure numbers 1 through 6 are circled at the bottom of the page.

master post - 6 -

(20,000 Longers)
Gent, The Street Fight

-2-

Handwritten musical score for 'Gent, The Street Fight'. The score is written on 16 measures, numbered 7 through 16. The instruments and parts include:

- Oboes
- Clars
- Basoon
- Fags
- C. Fags
- Horns (with 'Soli' marking)
- Tpts
- Pos
- Trumpet (marked 'tam tam')
- Cymbals
- Tamb.
- Harp I
- Harp II
- I (Violin I)
- II (Violin II)
- Viola
- Vc (Violoncello)
- Cb (Double Bass)

The score features various musical notations, including notes, rests, and dynamic markings. A 'Soli' marking is present above the Horns part in measure 11. The bottom of the page is marked with measure numbers 7 through 16.

(Gnt)

main page 7-

80,000 leagues
(cont) The Street Fight

- 3 -

Handwritten musical score for "The Street Fight" (cont). The score is written for a large ensemble, including Oboes, Clars, B. Clar, Fags, C. Fags, Horns, Trpts, Pos, Cymbals, Tamb, Harts, Harts II, I, II, Viola, Vc, and CB. The score is written in a single system with measures 17 through 27. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is written in a single system with measures 17 through 27. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Friday, April 23, 2016 11:01 AM PDT

Bill Winkler

motha
pse

[http://s32.postimg.org/4umzokrwl/III The Street Fight page 1 20 000 Leagues.jpg](http://s32.postimg.org/4umzokrwl/III_The_Street_Fight_page_1_20_000_Leagues.jpg)

[http://s32.postimg.org/8q97thlj9/III The Street Fight page 2 20 000 Leagues.jpg](http://s32.postimg.org/8q97thlj9/III_The_Street_Fight_page_2_20_000_Leagues.jpg)

[http://s32.postimg.org/7jdnk8oxx/III The Street Fight page 3 20 000 Leagues.jpg](http://s32.postimg.org/7jdnk8oxx/III_The_Street_Fight_page_3_20_000_Leagues.jpg)

I actually became aware of this theme on April 18 in a semi-awake state upon slowly getting up from bed after a nice night's sleep. I immediately went to the Casio player nearby to play it.

The music starts at 00:04:04 when the street barker takes the old man's cane and hits Ned Land (Kirk Douglas) over the head because of Ned's mocking of the old man's monster story. The "7" septuplet descent figure in the grace bar of course is a bit of mickey-mousing as the cane is wielded over the air to Ned's noggin. The actual hit on the head is the start of Bar1. The violins sound forcefully *fff* on Line 2 F quarter note to Eb-Eb staccato 8ths to Db quarter note to (Bar 2) C tenuto-marked dotted quarter note to Line 1 Bb quarter note followed by the same "7" descent figure (but octave lower register than in the grace bar).

I decided to use the playful tambourine hits in Bars 5-6. I don't know exactly why but I believe it reminded me of a scene in *The Kentuckian* where I believe the tambourine were used in accented fashion. I also wanted a nice effect with the soli horns in Bars 8 thru 12. Then the soli strings return in Bar 12 to showcase the playful theme.

The cue ends on the Bb minor but lightly done with the strings, horns, harp and clarinets/bass clarinet. I doubt if I can use this music in a later cue. I think it's going to be one of those rare fun cues under the special circumstances of this early scene.

The next cue is actually seque in effect as the street fight scene cuts to the wharf scene (Great Western Steam Packet Co. centered in the scene) as the Professor (Paul Lukas) and Conseil (Peter Lorre) arrive by carriage. I decided to have a second of silence followed by this new cue.

Cue IV "The Wharf" *Andante tranquillo* in 4/2 time, 8 bars, 18 seconds.

20,000 Leagues

Andante Tranquillo

IV "The Wharf"

B.II Wrobel

300 = 00:04:46 d=70

(3) Clans (b^b)

Basso Clans (b^b)

(3) Fags

C. Fag

(3) Tpts (b^b)

(3) Pos

Vibe

I (sands)

II (sands)

Violon (sands)

VC (sands)

C6 (sands)

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Friday, April 22, 2016 3pm EDT

major pose -9-

18 sec

http://s32.postimg.org/vh1du4gud/IV_The_Wharf.jpg

This is a rather neutral to tranquil long-shot cue initially. I wanted the vibe to sound first a gentle Bb major whole note chord (the first half of Bar 1 in 4/2 time) followed by the Pos in cup mutes sounding pleasantly yet with a distant feeling. Written in the "k" tenor clef, Pos play small octave Bb/Line

1 D/F half notes up to Eb/Gb/Bb (Eb minor) half notes back down to Bb maj half notes. The vibe in Bar 2 sounds small octave Bb/D/F whole notes. Then the trumpets in cup mutes play Line 1 Bb/D/F [written Line 2 C/E/G) half notes down to Line 1 Gb/Bb/Line 2 Eb half notes back up to Bb maj. In Bars 3-4, the bassoons are featured playing that pattern (octave lower in Bar 4) with the contra Fag playing octave leaps for contrast effect. Herrmann used the same effect in a cue or two within *Beneath the 12 Mile Reef*. Strings are soli in Bars 5-6 in a descent pattern. In the final two bars, the clarinets and bass clarinet sound luxuriously in the *chalumeau* range. And the vibe sounds the Bb maj whole note chord held fermata 2nd inversion (F/Bb/D). It is a particularly Herrmannesque piece. I would've liked it a bit slower in pace but I am constrained by the short duration of the scene--although it can be played slower as a non-film piece separately.

Cue V "The Drawing" *Modto* in 6/8 time, 12 bars, 30 seconds.

Full score completed version:

20,000 Leagues

Bill Wrobel

II "The Drawing"

DVD = 00:07:06½ MOD II = 70 R.T.

I

CLS II (64)

III

Bass CL (64)

I

Fags II

III

C. Fag

① ② ③ ④ ⑤ ⑥

a Tempo

I

CLS II (64)

III

B. CL (64)

I

Fags II

III

C. Fag

⑦ ⑧ ⑨ ⑩ ⑪ ⑫

Knock on Door

30 seconds

Saturday, April 23, 2016

late morning

music page 10-

http://s32.postimg.org/vn5xt9nph/V_The_Drawing_20_000_Leagues.jpg

Long form sketch:

* V The Drawing * sketchy * . . . *

1

CLs 2

3

RCL

1

Fags 2

3

CFg II

1

II

6-5 7-2 3 6-5 8-2 6-5

(D) G/Low (E) (F) (E)

6 min Draw 6 min Draw 6 min Draw 6 min Draw

RT Roll

CLs

3

AC

(CLs)

Fags 2

1

CFg

<http://s32.postimg.org/xbfp9nn9h/V The Drawing long form sketch.jpg>

This is a spare, simple cue meant as levity music for this amusing scene when the Professor looks at a newspaper artist's rendition of the mystery monster sinking ships at sea. Woodwinds only, we have three clarinets, bass clarinet, 3 Fags and a Contra Fag. First the bassoons each play solo of a bar in succession, ending together with the C. Fag on a nice tonality. Then the clarinets and bass clarinet take over for the second half of the cue. At the end of the bar with the notes held fermata, there is a knock on the hotel door announcing a government agent about to make an interesting offer to the Professor.

Cue VI "Warship at Sea" *Lento tranquillo* in C time, 7 bars, 29 seconds.

Handwritten musical score for Cue VI "Warship at Sea". The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Lento Tranquillo" with a metronome marking of 55. The score consists of 7 bars. The first bar is marked with a circled "1" and the second bar with a circled "2". The third bar is marked with a circled "3" and the fourth bar with a circled "4". The fifth bar is marked with a circled "5" and the sixth bar with a circled "6". The seventh bar is marked with a circled "7". The score is written for woodwinds only, with parts for Clarinet I, Clarinet II, Clarinet III, Bass Clarinet, and Bassoon. The score is signed "Bill Wreath" in the top right corner. There are additional handwritten notes: "20,000 Leagues" and "DVD = 00:09:27 -> 09:56" in the top left; "CUT TO Storm at sea night" in the top right; "29 seconds" in the middle right; and "* Version B = Senza Sands" in the bottom left. The score ends with a double bar line and a fermata over the final note.

<http://s32.postimg.org/xt2mnpsud/VI Warship at Sea.jpg>

I like this theme, expanded upon in the next cue as well. At the Casio keyboard upstairs (that's actually in my big closet off the bedroom! :) on April 28, I was wondering what music I can come up with--seafaring, perhaps a bit of nobility or power (after all it's a government warship). Finally I came up with this. It is meant to be located 00:09:27 dvd ending just before the night scene storm at sea when you see Conseil (Peter Lorre) seasick on the deck of the ship.

I wrote this music for the soli horns. Version A is with mutes but a version B can be sans the *sords*. I don't know yet which version I would like the best...Anyway, horn I in the grace bar sounds *p* < Line 1 D [written Line 1 A] down to small octave B [written Line 1 F#] up to (Bar 1) Eb [written Bb] quarter note to D dotted quarter note decrescendo hairpin (followed by an 8th rest). Etc. The other horns join in Bar 1 playing the Ab minor (Ab/Cb/Eb) quarter note chord to G major (G/B/D) half notes, and so on. This short cue ends on the G major chord. Then, as given, there is a cut to the storm at sea. Paul Smith wrote humorous music for that night storm scene on deck but I felt it was not necessary.

Cue VII "Dolphins and Whale" *Lento cantabile* in C time, 22 bars, 1:17 duration I believe. Dvd location is 00:10:34.

Full Score 3 pages:

20,000 Leagues
 dup= 00:10:34 *Lento cantabile* $\text{♩} = 60$
 -1-
 VII "Dolphins and Whale"
 Bill WRobol

3 Oboes *Solo*
 3 Cls (Bb)
 2 Basoos (Bb)
 3 Horns
 3 Trpts (Bb)
 3 Pos
 Harp I
 Harp II
 Celeste
 Small Snare
 Δ
 I
 II
 Viola
 VC
 CB

① ② ③ ④ ⑤

(cont next page)

[http://s32.postimg.org/7cyhpwo1x/VII Dolphins and Whale Bars 1 5.jpg](http://s32.postimg.org/7cyhpwo1x/VII%20Dolphins%20and%20Whale%20Bars%201%205.jpg)

The musical score is handwritten and spans 10 measures. The instruments and parts are as follows:

- Oboes:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Cls:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- B.Cls:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Fags:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Horns:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Tpts:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Pos:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Hang I:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Hang II:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Celeste:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- small string:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Delta:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.
- Strings:** Measures 1-4 are empty. Measure 5 has a note with a circled '63' above it.

The score includes various musical notations such as notes, rests, and dynamic markings. The measures are numbered 6 through 10 at the bottom.

http://s32.postimg.org/gvuuxiocl/VII_Dolphins_and_Whale_Bars_6_10.jpg

-3-

Saturday, April 30, 2016
10:28 pm PDT

Cue VIII "The Attack" *Andante (molto intenso)* in 6/8 time, 41 bars, approximately 1 minute 12 seconds duration. Dvd location 00:18:14.

Full Score 3 pages:

20,000 Leagues

DVD = 00:18:14 Andante (molto intenso)

"THE ATTACK"

-1-

Bill Wrobel

(3) Eng Horns $\text{♩} = 70$ (Next 5 hit)

(3) CLS (6s)

Bass Clar (B \flat)

C.B. CL

Fags

(2) C. Fags

Horns

(2) Tpts (6s)

(2) Pos

(2) Trbns

Cymbal

Chino (Tamtam)

Harp I

Harp II

organ pedal

(8) I

(8) II

(6) Viola

(4) VC

(4) CB

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14)

(cont)

<http://s32.postimg.org/bqnhtv8l/VIII The Attack 20 000 Leagues Bars 1 14.jpg>

20,000 Leagues

-2-

(crit) "The Attack"

Eng Horns

Clars

Bass Clar

C. B. Clar

Flgs

C. Flgs

Horns

Tpts

Pos

Tubas

Euph

Cymbl

Chimes (T. Tom)

Harp I

Harp II

Organ

I

II

V

VC

CB

15 16 17 18 19 20 21 22 23 24

http://s32.postimg.org/axkzvhtut/VIII_The_Attack_20_000_Leagues_Bars_15_24.jpg

20,000 Leagues
(cont.) "The Attack"

- 3 -

(Wahship Stravinsky op. 19.06)

Eng Horns *Poco a Poco cresc.*

CLs

B. CL

C.B. CL

Fog

C. Fog

Horns

Tpts

Pos

Tuba

Cymbal

Chimes (Tam-Tam)

Hang

Hang

Organ

I

II

V

VC

C.B.

25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41

Roll

T.T.

Handwritten notes and markings are present throughout the score, including dynamic markings like *cresc.*, *ff*, *mf*, and *pp*, and performance instructions like *open* and *off*.

Wednesday,
May 4, 2016
2:06 pm

<http://s32.postimg.org/91gakqyf9/VIII The Attack 20 000 Leagues Bars 25 41.jpg>

The Attache (act 1)

1906

E.H.S.

C.B.S.

H.C.

C.H.C.

Foss

(Foss)

H.S.

T.H.S.

B.S.

T.H.S.

D.

T.T.

Chorus

H.S.

H.S.

ADD

Section page

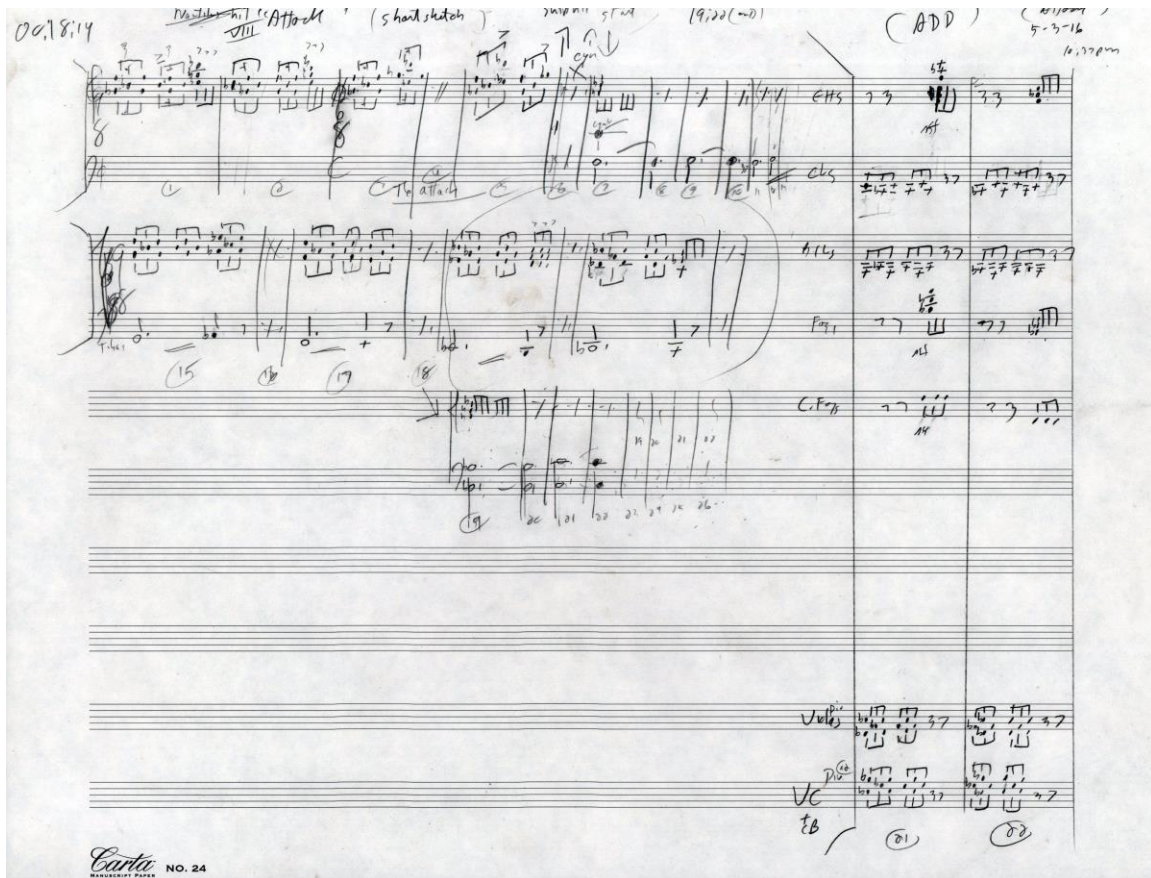
Two

19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

long sketch:

http://s32.postimg.org/6ep770ubp/VIII_The_Attack_long_sketch.jpg

short form sketch:



http://s32.postimg.org/t7lkw8gw5/VIII_The_Attack_short_form_sketch.jpg

Note that of course that this cue is placed shortly after the "Whale of a Tale" song. Paul Smith placed music at 00:15:39 that soon dissipates when there is active loud dialog going on between the crew after witnessing the explosion of a passing ship. Then his music starts up again around the 00:16:48 point when the "monster" is spotted. There is a fair amount of activity and noise going on here (including a sailor's drum roll alert). I decided it really wasn't necessary to start the music this early, feeling it should strategically be placed at 00:18:14 in the movie when the Nautilus is struck by cannon fire from the American warship. As given, Paul Smith started music back at 15:38 after that mysterious explosion of a passing ship. Then, after a brief break because of heavy dialog, he continued music starting at 16:48 thru the rest of the scene and right into the Nautilus in the

fog section and thru much of the interior Nautilus scene when the Professor and Conseil investigate the apparent ghost sub. Well, I believe that was too much music, almost wall-to-wall that I feel Herrmann would not do-- especially with the loud dialog, snare drum sounding loudly by the sailor, etc. I feel there would be far more dramatic impact if the music played was selectively placed. Again, I decided it was right when the Nautilus was hit by cannon fire that would be the best placement (use of attention-getting cymbal, etc). Then I stopped the music around when you see the crippled warship steaming slowly away. Then I placed music in the next scene ("Ghost Sub in Fog" cue) but limited duration (stops as the Professor and Conseil descend the Nautilus steps--POV inside sub-- from the deck and start talking a lot more).

Some of the same general "pursuit" patterns given here in this cue were first visited in cue II "The Explosion" (but in variation in "The Attack"). After all, the "monster" is present in both scenes/cues preying on ships.

Cue IX "Ghost Sub in Fog" *Largo* in Cut (2/2) time, 36 bars, 1:28 duration. Dvd location 00:20:04. Scene: This is located on the dvd starting at 00:20:04 right after the United States warship limps away back to port, leaving stranded Aronnax and Conseil floating in the foggy sea.

This is one of my specifically-designed "half-diminished sevenths" cues! As readers of my papers and rundowns of Herrmann know by know, Herrmann's absolute favorite seventh chord was the half-dim 7th. It would be amiss of me not to utilize such chords in this Herrmannesque score! :).

In the first four bars, you simply first hear the violins and vibs sounding the Eb min (Eb/Gb/Bb) chords and then the D min (D/F/A). Then in Bars 5-6, the violas/VC/CV enter in with the sustained C tied whole notes. Added to the Eb minor notes we then have the C half-dim 7th (C/Eb/Gb/Bb). This is the 4-4-5 pattern from my "Chord Formulas" list (see paper within this site). Starting with C root position in this case, you go up 4 steps (C to C# or Db enharmonic to D to D# or Eb enharmonic). So you end up with Eb for the first part of the formula. Then starting from Eb you go to the next four steps of E to F to Gb (ending up on Gb). Then from Gb you go up 5 steps (Gb-G-Ab-A-Bb) and you end up on Bb.

In Bars 7-8, the violas/VC/CB play tied B notes. Added to D/F/A by the violins and vibe, you have the B half-dim 7th in root position (B/D/F/A). In Bars 13-14 you have the combined Bb half-dim 7th (Bb/Db/Fb/Ab). In Bars 15-16, you have the A half-dim 7th (A/C/Eb/G) in root position also. After this sequence of 16 bars played solely by the strings and vibe, we then come to a new sequence, this time involving the woodwinds/brass/harps in order to make the music interesting. You really don't want the strings alone to play the entire cue. After all, this is not *Psycho*! :)

The cue ends on the D half-dim 7th (D/F/Ab/C) with the clarinets and bass clarinets in the sonorous *chalumeau* (lowest) register.

20,000 Leagues
DVD 00:20:04

"Ghost Sub in Fog"

Bill Wrobel

Largo 0:50

Vibe

(6) I

Vlms (6) II

(6) III

(6) Violas

4 VC

4 CB

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16)

(17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28)

(3) CLS (8)

(2) Cong CLS (8)

F Horns

Tpts (8)

Pos

(2) Tubas

Vibe

Harp I

Harp II

I

Vlms II

III

Violas

VC

CB

(cont)

(cont) other side

[http://s32.postimg.org/67rw2tarp/IX Ghost Sub in Fog Bars 1 28.jpg](http://s32.postimg.org/67rw2tarp/IX_Ghost_Sub_in_Fog_Bars_1_28.jpg)

Cont. "Ghost Sub in Fog"

-2-

(00:21:22) Roll (00:21:32) (Rehearsal: Ghost Sub in Fog 1:28)

Cbs

B.Cbs

Horns

Tpts

Pos

Vibe

I

II

III

Viclos

VC

CB

(29) (30) (31) (32) (33) (34) (35) (36)

Monday, May 2, 2016

3:15 pm PDT

[http://s32.postimg.org/tmrfp70zp/IX Ghost Sub in Fog Bars 29 36.jpg](http://s32.postimg.org/tmrfp70zp/IX_Ghost_Sub_in_Fog_Bars_29_36.jpg)

Short Form sketch:

use the logical extension of the Bb major (Bb/D/F) chords that I used earlier-
namely, the Bb major seventh (Bb/D/F/A) that is pleasant-sounding and
soothing enough for this mild exploration scene.

Cue XI "The Corridor" *Andante misterioso* in C time, 15 bars, 46
seconds. Dvd location is 00:24:37. Scene: Conseil in a slight trepidation
mood slowly walks down the sub corridor looking for the Professor.

The image shows a handwritten musical score for a cue titled "XI 'The Corridor'". The tempo is marked "Andante misterioso" and the time signature is "C" (common time). The score is for 15 bars, with a total duration of 46 seconds. The instruments listed on the left are: (3) CLs (A1), Bass Clar (Bb), C.B. Clar (Bb), Fags, (2) C. Fags, Vibe, Hang I, and Hang II. The score is written in a staff with a key signature of one flat (Bb) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings. The score is numbered 1 through 15 at the bottom. There are handwritten notes and markings throughout the score, including "DVD: 00:24:37", "Andante misterioso", "XI 'The Corridor'", and "46 sec".

http://s32.postimg.org/thvjedi6d/XI_The_Corridor.jpg

This short scene has a lot of potential for creating rather spooky
Herrmannesque music! I wanted the resonant and deep low woodwinds in
this cue, including the contrabass clarinet and Contra Fags. There are no
chords per se in the first twelve bars but the patterns suggest the Bb minor
(Bb/Db/F)--a familiar tonality used in some previous cues, understated or
soft but still menacing-sounding! :)

I included two harps in the final four bars. In the final three bars the vibe shows up (of course, rather predictably) atmospherically and slowly sounding the Bb min chords in different inversions--first root position, then second inversion and finally 1st inversion (Db/F/Bb) held fermata.

Cue XII "Under Sea Burial" *Adagio* in 4/2 time, 15 bars, 53 seconds. Dvd location is 00:25:42. Scene: Conseil (Peter Lorre) finally finds Aronnax in Nemo's private observation room and witness an undersea burial in progress.

20,000 Leagues
DVD = 00:25:42
Bill W. Robel

-1-

XII "Under Sea Burial"

d=50 Adagio

(3) Eng Horns

(3) Cls

(1) Bass Clar

(2) Fags

(1) C. Fag

(3) Pos

(2) Tubas

Tam Tam

Lg Bass DR

Harp I

Harp II

Harp III

Harp IV

Organ Pedal

1 2 3 4 5 6

[http://s32.postimg.org/jdzgw8if9/XII Under Sea Burial Bars 1 6.jpg](http://s32.postimg.org/jdzgw8if9/XII_Under_Sea_Burial_Bars_1_6.jpg)

20,000 leagues
(cont.) 20 Under the Sea

- 2 -

Handwritten musical score for a band, page 2. The score includes staves for various instruments and vocals.

Eng. #2: *pp sost*

CLs

B. Clar

Fags: *pp sost*

C. Fag: *pp sost*

Pos

Tubas

Tam Tam

Lg. Bsn. Dr.

Harp I (cont.)

Harp II

Harp III

Harp IV

Organ pedal (cont.)

CLS

B. Clar

Tam Tam

53 sec

Friday, May 6, 2016 12:34 pm EDT.

Handwritten notes and markings include circled numbers 7 through 15, and a checkmark.

[http://s32.postimg.org/wdopfc30l/XII Under Sea Burial Bars 7 15.jpg](http://s32.postimg.org/wdopfc30l/XII_Under_Sea_Burial_Bars_7_15.jpg)

Once again, as in the "Professor Explores" cue just earlier, we have the Bb major 7th (Bb/D/F/A) chord used by the arpeggiated harps. Because this is a burial scene, solemnity is introduced in Bars 2-3 by the soft trombones and also, in part, the tubas. The low register clarinets and bass clarinet add to the rich yet deep sound. The trill/trem bass drum adds to the effect here. Of course the Pos and tubas play the 20,000 Leagues Prelude main theme thru Bar 9. Again I use the low organ pedal notes for cathedral effect (Church of the Watery Grave!). In Bars 10 thru 13, the english horns and Fags play various slow-moving whole note chords starting with F# major 2nd inversion (C#/F#/A) to D min (D/F/A) to (Bar 11) Ab major to C major, and so on. The four harps all play here in descending 8th note figures.

The cue ends with the low register clarinets and bass clarinet sounding the Bb major chord, with the Tam Tam gently sounding for effect of finality (burial).

Cue XIII "Intruders Seen" *Andante furioso* in C time, 24 bars, 53 seconds. Dvd location is 00:26:58. Scene: As Nemo and his crew approach the Nautilus, Nemo in alarm sees intruders (Aronnax & Conseil) in his observation room.

20,000 leagues
 DVO: 00:26:58
 d = 70 Andante Furioso

XIII "INTRUDERS SEEN"

Bill Wrobel

English Horns (3)
 Clarinets (3)
 Bass Clarinet (1)
 Flutes (3)
 Piccolo (1)
 Traps (3)
 Toms (2)
 Tam-Tam
 Harp I
 Harp II
 Harp III
 Harp IV

6/8

(cont)

6/8

① ② ③ ④

[http://s32.postimg.org/x0xrmmp1h/XIII Intruders Seen Bars 1 4.jpg](http://s32.postimg.org/x0xrmmp1h/XIII_Intruders_Seen_Bars_1_4.jpg)

(Crd.) "Intantons Seen"

Handwritten musical score for a band. The score is written on a system of staves. The instruments listed on the left are: Gong Hds, Cls, Brass Cls, C. b. Clar, Fops, C. Fops, Horns, Tpts, Pos, Tubas, U, Cymbal, HPI, He II, I, II, V, VC, and CB. The score includes various musical notations such as notes, rests, and dynamic markings. A tempo marking of $\text{♩} = 70$ is present. A rehearsal mark (53 Sec) is indicated. The score is numbered 1 through 24 at the bottom.

Sunday, May 8, 2016 3:18pm

[http://s32.postimg.org/8274qgbid/XIII Intruders Seen Bars 5 24.jpg](http://s32.postimg.org/8274qgbid/XIII_Intruders_Seen_Bars_5_24.jpg)

Here is active music for an agitated scene. I decided to use "8" contrary-motion fast figures played by the harps instead of "7" septuplet figures. The trumpets play the introductory ominous motif first heard in the beginning of the Prelude for the first four bars there. To add to the agitation, various instruments are trill starting with the clarinets/bass clarinets, then horns in Bar 2, then english horns in Bar 3, and finally the unusual trill of the Pos.

The intruders try to hastily leave the sub but are rudely greeted by several Nautilus divers surfacing to stop them. In Bars 5-8, the agitated string patterns with the forceful down-bows and *sords* horns and *sff* english horns sound G min (G/Bb/D) patterns. In a higher register in Bars 13-16, they play the same. In Bars 9-12, the fortissimo (*ff*) trumpets play Eb min 8th note chords in the 1st inversion (Gb/Bb/Eb) but of course written Ab/Line 2 C/F since the Bb trumpets are transposing instruments. Fags and Pos in Bars 17 play similarly. The cue ends on the Eb note held fermata.

Cue XIV "Nemo" *Modto* in C time, 3 bars, 8 seconds. Dvd location is 00:28:17.

http://s32.postimg.org/jjfocjrk5/XIV_Nemo.jpg

short form sketch:

Handwritten musical score for "The Great Wall" by Carter. The score is written on ten staves, each with a different instrument or voice part. The instruments are: Tuba, Timpani, Percussion (1, 2, 3), Piano/Harp, Violin (1, 2), Viola, Violoncello, and Contrabass. The score is written in a mix of treble and bass clefs. The key signature is one flat (B-flat). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in the margins, including "all bars cl", "all bars cl", "all bars cl", and "all bars cl". The score is dated "NO. 22" and "Carter" is written in the bottom left corner.

I created a new motif here for the introduction of Nemo--it is, well, the "Nemo" theme of course! :)

I purposefully wanted to compose a motif based phonetically on 20,000 Leagues Under the Sea movie title: Twen-ty Thou-sand Leagues Under the Sea. I finally settled on this low descent motif. I wanted the soli bass clarinets to play it for its almost sinister-leaning feeling or potential (after all, Nemo *does* indeed kill many people in his ship-destroying spree on the high seas!). The same Nemo theme is reprised shortly in cue XVI "Nemo Arrives" when he gets a somewhat dramatic entrance in the hushed silence of the Nautilus.

As you can see in the short form sketch, I experimented with various chords for this cue such as ending on Eb major, Gb major, and so on, but decided on the one ending on D min (D/F/A). I mainly did this so as to have the lowest register notes of the bass clarinets. But I changed the chords for

"Nemo Arrives" because I wanted the lowest note for the violins (G) so I settled on G min (G/Bb/D).

Cue XV "Fight and Capture" *Allegro Modto* in 6/8 time, 21 bars, 40 seconds. Dvd location is 00:28:26. This is located at 00:28:26 of the dvd when Ned (Kirk Douglas) fights Nemo's men on deck of the Nautilus but eventually gets out-numbered & over-powered.

20,000 Leagues
Allegro mod.
DVP: 00:28:26
♩ = 75

XV "Fight & Capture"

Bill Wrobel

Eng Hrs
(3) CLs
Bass Cl
C.B. Clar
(3) Fags
2.C. Fags
(4) Horns
(F1)
(3) Tpts
(B3)
3 Pos
2 Tubas
Snp
Cym

Eng Hrs
CLs
Bass Clar
C.B. Clar
Fags
C. Fags
Horns
Tpts
Pos
Tubas
Tartalfino
Snp

11 12 13 14 15 16 17 18 19 20 21

40 Seconds

Wednesday, April 27, 2016
8:20 pm PDT
ma1tempo-26-

http://s32.postimg.org/ja5p3ipfp/XV_Fight_Capture.jpg

Here I tried to make the music as interesting and ever-changing as possible for this agitated scene that begs for brass action particularly. The brass would have various hard-edged mutes, the horns would be harshly stopped (+), the woodwinds would be clear-cut and abrupt thru the first twelve bars. Then it starts to settle down a bit as Ned is effectively subdued and taken down into the sub. primarily I used the simple minor chords. The cue ends on the D min (D/F/A). Of course this includes the low register clarinets that ended the same way in the "Nemo" short cue by the bass clarinets.

Cue XVI "Nemo Arrives" *Largo* in 4/2 time, 2 bars, 13 seconds. Dvd location is 00:29:15. Scene: Nemo ascends from the ocean floor into the sub. As his diving helmet is taken off, and the audience first sees Nemo in the movie (almost thirty minutes into the movie) the music is heard.

The image shows a handwritten musical score on a piece of paper. At the top, it is titled "XVI 'Nemo Arrives'" in a stylized font. To the right of the title, it says "Bill Walsh" with a signature. On the left, there is a timecode "Dvd: 00:29:15". The tempo is marked "Largo" and the time signature is "4/2". The score is written for five parts: (8) I (Sax), (8) II (Sax), (4) Violoncello (Cello), (4) Violoncello (Cello), and (4) C.B. (Bass Clarinet). Each part has a key signature of one flat (B-flat) and a time signature of 4/2. The music is written in a simple, handwritten style. There are some annotations in the right margin, including "13 seconds" and "We mo!! You are from the waship that attacked Dine". At the bottom, there is a note "Therminator Those said Lagans ... Under the Sea ...". The page is numbered "Master page -12-".

http://s32.postimg.org/qvxkoqblx/XVI_Nemo_s_Arrival.jpg

I already discussed this music earlier. Instead of the bass clarinets (as in the "Nemo" cue) I wanted the low muted strings with the violins settled on lowest note G.

Cue XVII "Nautilus Calm" *Lento tranquillo* in 4/2 time, 3 bars, 14 seconds. Dvd location is 00:33:41. Cue 17 is a very short bridge cue between major scenes at dvd 00:33-42 thru 00:33:54 (12 seconds) when you see the Nautilus cruising leisurely under the sea right to left on the screen.

20,000 leagues
DVD=00:33:41
Bill Wrobel

XVII "Nautilus Calm"

$\text{♩} = 55$ Lento Tranquillo

Vibe

Harp I

Harp II

Harp III

Harp IV

14 sec

Monday, May 9, 2016 11:24am
master page -27-

http://s32.postimg.org/6ttv5ypmt/XVII_Nautilus_Calm.jpg

Once again I utilized the Bb maj 7th (Bb/D/F/A) chord throughout by the harps while the vibe sounds *pp* a fragment of the Prelude theme, ending solo on Line 1 A whole note held fermata.

Cue XVIII "Nautilus Descends" *Lento tranquillo* in 4/2 time, 6 bars, 28 seconds. Dvd location is 00:38:42.

20,000 Leagues
Dvd: 00:38:42
Bill WRobel

XVIII "Nautilus Descends"

$\text{♩} = 55$ Lento Tranquillo

Vibe

Harp I

Harp II

Harp III

Harp IV

28 sec

Monday, May 9, 2011 9:25 pm

master page -28-

http://s32.postimg.org/uki9emrt1/XVIII_Nautilus_Descends.jpg

Similarly as in "Nautilus Calm" I wrote soothing harp music in arpeggiando (vertical wavy line chord) for this gentle scene. Instead of using just a Bb major 7th, I had the harps plays in exchange fashion the same chord sequence I used first in the Prelude. So in Bar 1, harp I is arpeggiando on Bb major (Bb/D/F) half notes (the first beat in 4/2 time) then followed by harp II on Ab maj (Ab/C/Eb) and then followed by harp III on Gb maj (Gb/Bb/Db), and then finally in Bar 1 on E maj (E/G#/B) by harp IV. But then I continue the descent in Bar 2 on D maj (D/F#/A) to C maj (C/E/G) and so on down the line in the general m2 or M2 interval chords. The cue ends as it started--on the Bb major chord.

[NOTE: This immediate section you are reading now is being written Sunday morning 8:33 am, May 22, 2016. Since I finished the first version of the paper on May 12, I have since then completed three more cues. Since my web gal is on a short vacation, I thought I would ADD these three cues now before she returns to update my site with a final version Adobe Acrobat pdf.

Cue XIX "Undersea Seascape" Essentially *Largo* in 4/2 time, half note = 50, six pages, 4 minutes, 4 seconds duration. Dvd location is 00:41:18. Scene: Music starts when Nemo descends from the Nautilus, followed by Professor Aronnax awkwardly descending, trying to get her bearings and balance in this new experience with the heavy underwater outfit.

In Bar 1, harps III & IV in the grace bar play a slow fingered gliss *mf* in the key of Bb minor (five flats) down only three octaves since nemo's experienced descent lasts only two seconds. After a half rest in Bar 1, Aronnax descends and so does harps I & II with their own slow gliss down the expanse of four octaves (his descent lasts about three seconds). Then in Bar 2 harps III & IV return to play steady *molto legato* ascending 8th note figures Contra-octave Bb up to Great octave D-F-A. This of course is the Bb major 7th identity. Following the sequence structure of my previous music (including the "Prelude") harps I & II return in Bars 4-5 to play this pattern on Ab major 7th (Ab-C-Eb-G) 8th notes. In Bar 2, the trumpets play *p* > Line 1 Bb [written Line 2 C] whole note tied to half note. In Bar 3, the english horns play *pp* < breve notes (double whole notes notated as one set of whole notes with two vertical bars on each side of the note) of Bb/D/F [notated Line 1 F/A/Line 2 C] or full bar duration in 4/2 time. This settles in bar 4 on small octave Ab/middle C/Eb [notated for these transposing instruments as Line 1 Eb/G/Bb]. In Bar 5, the horns play similarly on small octave Bb/Line 1 D/F/A [written Line 1 F/A/Line 2 C/E] breve notes, and so on. Note that I *could* have written these full bar notes as two sets of whole notes tied together but I felt this was going to look too cluttered. Herrmann himself employed both methods, so he did not consistently use just one method.

Skipping to Bars 11 thru 14, I utilize a flowing sequential pattern of individual harps arpeggiando (vertical wavy line rolled chord) in the now familiar sequence of Leagues chords in various inversions. So we have Bb maj in root position (Bb/D/F/Bb/D/F) of harp II to Ab maj in 1st inversion (C/Eb/Ab/C/Eb/Ab) by harp II, then AB maj root position by harp IV, and then Gb maj in 1st inversion (Bb/Db/G/Bb/Db/Gb), and so on. I repeat this sequence in Bars 26-28 but in a higher register starting off.

Etc.

20,000 Leagues

DVD = 00:41:18

-1-

B.11 WRCHOL

XIX "UNDER Sea Seascape"

Handwritten musical score for "XIX 'UNDER Sea Seascape'". The score is written on multiple staves, including woodwinds, brass, strings, and percussion. The tempo is marked "Lento" and "Largo". The key signature is B-flat major. The score includes various musical notations such as notes, rests, and dynamic markings. The score is divided into measures, with some measures containing multiple notes and rests. The score is written in a cursive, handwritten style. The score is marked with a "cont." (continue) at the end.

Tempo: Lento, Largo

Key: B-flat major

Score includes staves for:

- (3) Eng Horns
- (3) Clars (B-flat)
- B. Clar (B-flat)
- (3) Fags
- C. Fag
- F Horns (4)
- (3) Tpts (B-flat)
- (3) Pos
- (2) Tubas
- Tam Tam
- Susp Cymb
- Vibe
- orgn. pnd
- Harp I
- Harp II
- Harp III
- Harp IV
- (4) VC
- (2) CB

Measure numbers 1 through 9 are indicated at the bottom of the score.

ant. XIX

2-

Handwritten musical score for ant. XIX, measures 10-15. The score is written on 18 staves, each with a different instrument or voice part. The staves are labeled on the left: Eng. Hrs., Cls., B. clar., Fogs, C. Fog., Horns, Trps., Pos., Tubas, Tam Tam, S. p. ry., Vibe., Organ, Harp I, Harp II, Harp III, Harp IV, V.C., and C.B. The music is written in a handwritten style, with various notes, rests, and dynamic markings. The bottom of the page features circled measure numbers 10 through 15.

Eng. Hrs.

Cls.

B. clar.

Fogs

C. Fog.

Horns

Trps.

Pos.

Tubas

Tam Tam

S. p. ry.

Vibe.

Organ

Harp I

Harp II

Harp III

Harp IV

V.C.

C.B.

10 11 12 13 14 15

(cont.) XIX

Handwritten musical score for orchestra, measures 16-25. The score is written on 25 staves, each corresponding to a measure. The instruments listed on the left are: Eng. Hds., Cls., B. Clar., Fags., C. Fag., Horns, Tpts., Pos., Tubas, Tam-Tam, Susp. Cym., Vibes, Org. Ped., Harps (two staves), Harp III, Harp IV, VC, and CB. The notation includes various musical symbols such as clefs, time signatures, notes, rests, and dynamic markings (e.g., *pp*, *ppp*, *ppp*). The score is written in a cursive, handwritten style. The measures are numbered 16 through 25 at the bottom of the page.

(cont.)

(cont) XIX

- 4 -

Handwritten musical score for a large ensemble, continuing from page XIX. The score is written on 20 staves, each labeled with an instrument or voice part. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The instruments listed on the left are:

- Eng Hrs
- cls
- Busscl
- Fags
- c. Fag
- HRS
- Tpts
- Pos
- Tubas
- Tam Tam
- Su. Org
- V. lra
- organ p.d
- Harp I
- Harp II
- Harp III
- Harp IV
- vc
- cb

The score is divided into measures, with measure numbers 26, 27, 28, 29, and 30 circled at the bottom. A circled "cont)" is visible on the right side of the page.

(cont) ~~R12~~

Handwritten musical score for a large ensemble, page 5. The score is written on 20 staves, grouped into sections. The instruments listed on the left are:

- Eng Hrs
- Cls
- B. Clar
- Fags
- C. Fag
- Horns
- Tpts
- Pos
- Tubor
- Tom Tam
- Susp Cy.
- Vibe
- Organo
- Hand I
- Hand II
- Hand III
- Hand IV
- VC
- CB

The score is divided into measures, with measure numbers 31 through 36 circled at the bottom. The notation includes various musical symbols such as clefs, key signatures, time signatures, and dynamic markings (e.g., *pp*, *mf*, *ff*). The score is written in a handwritten style, with some corrections and annotations visible.

64

[http://s32.postimg.org/pq4t8yzat/XIX Under Sea Seascape page 1.jpg](http://s32.postimg.org/pq4t8yzat/XIX_Under_Sea_Seascape_page_1.jpg)

[http://s32.postimg.org/k49nwt0s5/XIX Under Sea Seascape page 2.jpg](http://s32.postimg.org/k49nwt0s5/XIX_Under_Sea_Seascape_page_2.jpg)

[http://s32.postimg.org/880evasdx/XIX Under Sea Seascape page 3.jpg](http://s32.postimg.org/880evasdx/XIX_Under_Sea_Seascape_page_3.jpg)

[http://s32.postimg.org/yesvj5ctx/XIX Under Sea Seascape page 4.jpg](http://s32.postimg.org/yesvj5ctx/XIX_Under_Sea_Seascape_page_4.jpg)

[http://s32.postimg.org/wo149jxh1/XIX Under Sea Seascape page 5.jpg](http://s32.postimg.org/wo149jxh1/XIX_Under_Sea_Seascape_page_5.jpg)

[http://s32.postimg.org/g86fv1sfp/XIX Under Sea Seascape page 6.jpg](http://s32.postimg.org/g86fv1sfp/XIX_Under_Sea_Seascape_page_6.jpg)

Cue XX "Undersea Shipwreck" *Lento* in C time, 4 pages, 33 bars, approximately 2 minutes. Dvd location is 00:45:34. Scene: The music starts when you actually see the shipwreck (viewed by Ned and Conseil). This cue was actually just finished and committed to Carta paper last evening (Saturday) after 11 pm.

I logically decided to use the ship motif that I used in two previous cues) since the scene involves a ship, albeit a wrecked version on the ocean bottom off shore. This time I had two horns play the theme all the way thru for four bars in mutes (*sords*) but two other horns play attention-getting half notes on Line 1 D [written Line 1 A] in stopped (+) fashion.

In Bar 4 now in 6/8 time we now come to the dissolve of Ned & Conseil on the deck of the submerged, wrecked ship. Here harps I & II play ascending to descending 8th notes in octaves starting with small octave Bb up to Line 1 Bb and then Line 2 Bb 8ths (connected as a figure by a crossbeam(down to Line 2 Ab to Line 1 Ab to small octave Ab 8ths. This is repeated in Bar 6 but harps III & IV join in to augment the sound--not in the same registers but starting an octave lower register (Great octave Bb up to small octave Bb and so on). Also here the vibe sounds Line 2 Bb to Ab dotted quarter notes. I keep this pattern until Ned knocks down the stuck door into the cabin in Bars 12-13 where you hear G minor (G/Bb/D) chords and simple low G notes by various instruments.

20,000 Leagues

-1-

Bill Wardol

DD = 00:45:34 J=60
Lento

XX "Unlucky Shipwreck"

Handwritten musical score for "Unlucky Shipwreck". The score is written on ten staves, numbered 1 through 10 at the bottom. The instruments listed on the left are:

- (3) Eng Hrs
- (2) CLs
- (2) B. CLs
- (3) Fags
- (2) C. Fags
- Horns (with sub-staves for 1 and 2)
- (3) Pos
- (2) Tubas
- Tam Tam
- Celeste
- Glock
- Vibe
- Harp I
- Harp II
- Harp III
- Harp IV
- VC
- CB

The score includes various musical notations such as notes, rests, and dynamic markings. Specific markings include "Shipwreck seen" above the Horns staff, "On Deck" above the Vibe staff, and "b.b." (basso continuo) markings. The tempo is marked "Lento" and the time signature is 3/4. The score is divided into measures, with some measures containing multiple notes and rests.

(cont) XX

(Wed March)
down door

Eng Hrj

CLs

B. CLs

Fags

C. Fags

Hrj

Pos

Tubes

Tam Tam

Celeste

Glock

Vibe

Hang I

Hang II

Hang III

Hang IV

VC

CB

(11) (12) (13) (14) (15) (16) (17) (18) (19)

(cont)

(cont) XX

Engles

Cls

B.Cls

Fags

C. Fags

Hrs

Pos

Tubas

Tam Tam

Celeste

Glock

Vibe

Hange I

Hange II

Hange III

Hange IV

Vc

CB

(20) (21) (22) (23) (24) (25) (26) (27) (28) (29)

(cont) ~~XX~~

-4-

Handwritten musical score for a large ensemble, page 4. The score includes staves for the following instruments:

- Eng Harp
- Cls
- B.Cls
- Fags
- C.Fags
- Horns (1,3 and 2,4)
- Pos
- Tubas
- Tam/Tam
- Celeste
- Glock
- Vibe
- Harp I
- Harp II
- Harp III
- Harp IV
- VC
- CB

The score is written in a system with measures 30, 31, 32, and 33 circled at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings. A handwritten note "(Ned Falls)" is present above the Vibe staff. The score concludes with a double bar line and a signature.

Completed Saturday,
May 21, 2016 11:06pm PDT

http://s32.postimg.org/hljz0d839/XX_Undersea_Shipwreck_page_1.jpg

http://s32.postimg.org/i2jfbegxh/XX_Undersea_Shipwreck_page_2.jpg

http://s32.postimg.org/tq9cbkxmd/XX_Undersea_Shipwreck_page_3.jpg

http://s32.postimg.org/5l1lx4nw5/XX_Undersea_Shipwreck_page_4.jpg

Then I resume the same general pattern of 8th note figures of the harps in Bar 14 but this time in C time with four ascending 8ths and four descending 8ths per bar. I believe in Bar 17 you very briefly see a shark passing by an open window seen from the cabin side by the audience (*not* by Ned & Conseil). I was tempted to "mickey-mouse" this brief intrusion into the peaceful music (as Paul Smith did) and even sketched two minor chords by low instruments amidst the otherwise major and major 7th chords in the mix. I decided against it in the final version. I could have also just used Bar 17 to temporarily suspend the harps/vibe pattern for some dissonant music but I felt that it wouldn't be worth it to break up the pattern for a background scene lasting on a bar or most of a bar that was only an *implied* threat. It would be a mild portend of a scene to come when the shark actually attacks them outside the ship (cue XXI that I have yet to compose). However, I decided to let the intrusive dissonance go away, just as that shark did after a few seconds.

By Bar 26 we come to the treasure chest scene. I utilized scintillating high register sounds such as the celeste and glock (or "bells" as Max Steiner would term them) as well as the high register harps. Finally we come to the end scene of this cue when Ned carries the heavy chest whose weight causes him and Conseil to fall down to the ocean floor 15 or 20 feet down or so. Predictably the harps are downward gliss six octaves.

XXI "Shark Attack" [NOTE: This music is not yet conceived and written at this time of writing]...

[Postscript Monday, May 23 at 3:49 pm] : Just finished this cue just a few minutes ago. Here are the images:

20,000 leagues

DVD = 00:47:38

XXI "SHARK ATTACK"

B. H. W. Rebel

Andante con forza

(3) Clars (B²)

Bassoon (B¹)

C. B. Clar (B¹)

(3) Fags

C. Fags

(4) F Horns

(3) Tpts (B¹)

(3) Pos

(2) Tubas

Tam Tam

Chimes

Susp Cym.

I

II

V

VC

CB

(1) (2) (3) (4) (5) (6) (7) (8)

72

XXI "Shark Attack" *Andante con forza* in C time, 2 pages, 17 bars, about 56 seconds duration. Dvd location starts at 00:47:38 when the shark appears, threateningly approaching Ned and Conseil at the ocean floor.

http://s33.postimg.org/7f54v7z7j/XXI_Shark_Attack_page_1.jpg

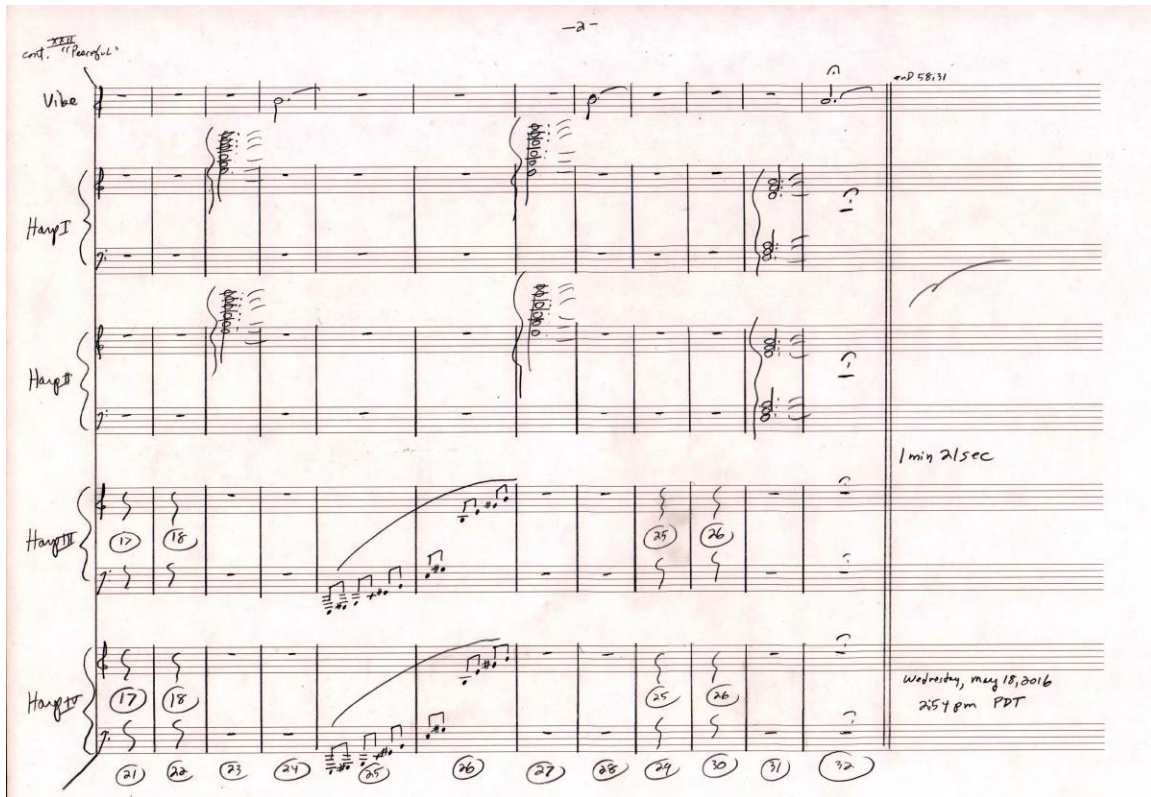
http://s33.postimg.org/i6fqdlvr3/XXI_Shark_Attack_page_2.jpg

I started the tonality pretty much the same as ended the previous cue ("Undersea Shipwreck") because the music here is essentially seque from it (maybe a brief moment's silence).

Basically the shark motif is a variation of the earlier "Ship Attack" cue right after the "Prelude" and another similar cue. This time around, instead of Nemo attacking Ned (on the American warship), it is a shark attacking Ned on the ocean floor! These are all minor chords starting with Bb min (Bb/Db/F) to Ab min (Ab/Cb/Eb) A min (A/C/E) back to A b min to G min (G/Bb/D) to Ab min, settling finally on G minor.

I finally brought back the violins and violas plucking *pizz* (pizzicato) the pattern of 8th note figures. The clarinet family join in in part. Then starting in Bar 6 (when Nemo and the Professor are seen nearby watching the shark attack) I utilized the bassoons (Fags) and contra bassoons for an interesting snarly effect. The bassoons are staccato but the C. Fags emphasize the non-staccato initial notes in the 8th note figures (tenuto emphasized) for a more interesting overall effect. Then in Bar 11 we come to a climax when Nemo shoots the shark with a spear gun (I forgot to add that note of "Nemo spear-guns shark" on the top of Bar 10 but wrote it in on my autograph score just now).

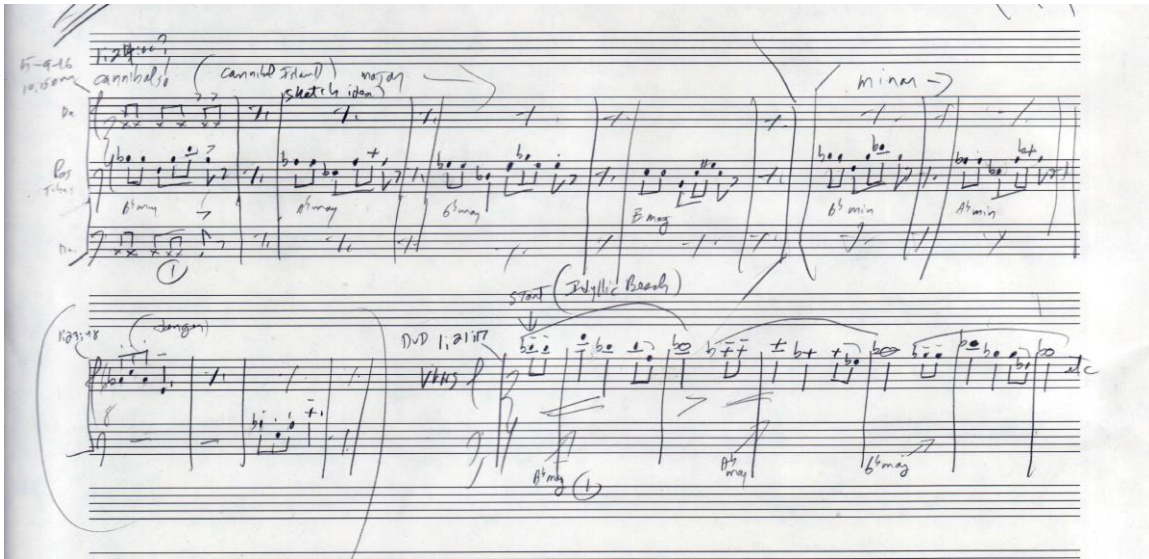
XXII "See How Beautiful It Is Here" *Slow (tranquillo)* in 3/4 time, 2 pages, 34 bars, 1 minute and 23 seconds duration. This cue was completed earlier on Wednesday, May 18. Scene: Nemo is in a rare peaceful mood commenting to the Professor how peaceful it is to view outside his circular observation window upon the, yes, peaceful undersea!



<http://s32.postimg.org/94upou96d/XXII See How Peaceful Bars 21 32.jpg>

OK. At this writing now [5-12-2016 at 2:06 pm PDT] this is as far as I got with the *completed* cues but I have ideas for later scenes (see below). At this point I completed 18 cues, 28 master pages. If I actually complete the movie then it might rise to at least 18 or 20 more cues. We'll see.

New Guinea Coast cannibal (sketch):



http://s32.postimg.org/3raylr1tx/New_Guinea_coast_sketch_cannibal_island.jpg

On Monday, May 9 at 10:15 pm I was in front of my Casio in free association playing for new themes and came up with one or two for the New Guinea cannibal coast scene that starts at 1:21:17 on the dvd. I don't plan to write *as much* music as Paul Smith did for the extended scene that lasts about nine minutes. I especially do not think Herrmann would care to do that electricity scene at 1:28:00 when the cannibals get a shock of realization! It's just too noisy, a comedy scene. I think Herrmann would definitely start off with music at the introduction to the idyllic coast scene. Then he would add music when Ned is further inland and comes upon the skulls. Danger or alarm music would be present, and that follows with a rhythmic pattern as you start to hear drums in the background. The rhythmic pattern I came up with first, as you can see from the sketch ideas page (see link above).

My first priority is to do cue XIX "Under Sea Farming" starting at 00:41:18 when Nemo and the professor descend down the bottom hatch of the Nautilus to explore the underwater coast of Crespo where the rest of Nemo's men are (as well as Ned & Conseil) engaging in underwater harvesting of plants and creatures. Then I probably will start a new cue (Cue XX) "Derelict Treasure Ship" when Ned and Conseil come upon the wrecked ship and proceed to investigate. It may be a long one, not sure, but it includes a few shark scenes. Maybe the actual big shark scene at the 47 minute location will be cue XXI. The music will end at 00:48:35 when the underwater scene ends. So I will definitely use four harps and maybe even a

piano (not sure yet). The tempo-marking will probably be something like *Lento (molto tranquillo)* in 4/2 time. A good deal of the music will be soft, *dolce, espr.* Horns will be prominent, and probably also the trombones and tubas. a suspended cymbal or two might be nice for shimmering effects, and of course the Tam Tam, and probably a timp. Keyed glock would be useful at spots and/or the celeste. Cup-muted trumpets would be used. I may include muted (*sords*) strings playing *pont* and maybe even *sul tasto* figures for the more *pesante* sections. We'll see.....

The brief storm scene at night located 00:52:15 I probably won't score since it seques into the heard organ music scene inside the Nautilus. But at 00:57:10 peaceful scene when the Professor and Nemo are talking quietly I may indeed do. Nemo opens the screen at 00:58:31 and gazing out with pleasure upon the serene inner depths. Then we come to the prison camp island scene. Some music should be placed here. The scene ends at 1:00:42. There is then a nice but brief sunset scene from 1:01:23 thru 1:01:29 followed by Nemo's organ playing. Then at the one hour-three minute point Nemo prepares to destroy the prison camp ship. At 1:06:45 Nemo painfully reveals to the Professor how his wife & son were tortured and killed. The scene ends 45 seconds music. I may provide a soft underscore to the dramatic but relatively quiet dialog. Then there is an underwater repair scene starting at 1:11:11 that lasts over two minutes, ending with the seal barking. Then, as given earlier, we come to the New Guinea coast long scene (cannibal island). A warship attacks Nautilus at 1:30:24. This damages the sub temporarily, repaired while it is in great ocean depth. This is followed at 1:36:08 by the intense Giant Squid. The only idea I have so far is to use the Serpent judiciously (and predictably regarding Herrmann's famous use of it).

Anyway there are further opportunities for music layering in the film including the Vulcania island scene, and especially the undersea cave leading into it. I felt the ending of the movie was rather weak. Nemo should've had a more heroic ending than just simply being shot in the back. Perhaps if Nemo was seen trying to protect or help someone and THEN gets shot, that would've been better. As it is, he is simply scurrying along back to the Nautilus and gets randomly shot. Vulcania exploding is impressive but I felt the last 12 minutes seemed a bit rushed.

I will probably get back to earnest to writing these probable cues within a day or two. I need to first work on this paper and have Sarah update

the site, and I need to rework my Box 109 big papers because I noticed the inserted images got corrupted in several cases. I may simply insert my own orchestrated images or do what I am doing here: provide direct link urls of the images, but that will take longer to do. Perhaps by the end of June or by mid-July I *may* get done with the score. It is simply a creative exercise and may decide to forgo some of the potential cues/scenes. So far I have completed the first forty minutes of the film, and the movie's length is 2:06:52. There is far more need for underscoring in this Disney film than in Hitchcock's *The Birds* that I completed in September, 2003. My rundown and images of that Herrmannesque score is within this Film Score Rundowns site and also presented on my YouTube site. When I am finished with my scoring in a few months (hopefully), then I will update this work-in-progress paper!

[First version started Wednesday morning, May 11, 2016]
[First version completed Thursday, May 12, 2016 at 2:21 pm]
[Second version completed Sunday, May 22, 2016 at 10:18 am]
[added cue material Monday, May 23 at 4:14 pm]
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